

NATURAL SPLENDOUR



gallery
Brian Haughton





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FOREWORD

Gracing the cover of our catalogue is the pair of porcelain mute swans produced by the Meissen manufactory, and modelled by the court sculptor Johann Joachim Kaendler (1706-1775). The swans elegantly embody the height of porcelain achievement, skillfully conceived by craftsmen using moulded form and painted decoration. For this, we must dedicate our appreciation to the known and unknown artisans whose works of art are presented here in a celebration of the splendours of the natural world.

Swans appear in the literary works of Roman poets Horace (65 - 8 BC) and Ovid (43 BC - 17), whose discussion of classical mythology mention the divine creature which heralded the sun god Apollo's birth and serve as Aphrodite's steeds. Zeus famously transformed into a swan to seduce Leda, Queen of Sparta who bore three children: the twins Castor and Pollux, and Helen of Troy. By the eighteenth century, swans appear

at Meissen on the esteemed 'Swan Service', commissioned by the director of the manufactory, Count Heinrich von Brühl (1700-1763). Designed by Kaendler and produced between 1736 and 1743, moulded swans enhance the various tablewares to create riveting rocaille scenes of aquatic life. Kaendler's sculptural genius becomes fully realised in this pair of naturalistic swans, which is the largest size produced by the manufactory c. 1748, and were admired not only by a local audience but were favoured by the French aristocracy. Mounted swans, such as these, first appear listed as 'Cygnes' and 'Cygnes de Saxe' beginning from February 1749 in the *marchand-mercier* Lazare Duvaux's (1703-1758) *Livre-journal*. Often found in the functional form of a candelabra, these ornamental figures would have greatly enhanced the artful arrangement of fine furnishings and works of art, bringing elements of the great outdoors into the intimacy of refined interiors.

Juxtaposing the dignified swan is a humbler subject but no less extraordinary in its fine detail realised once again by Kaendler's brilliance. While the canon of Kaendler's work is highlighted by noble and exotic creatures, his attention to the common gull captures a cheeky quality in its stance and gesture. The Meissen Gull (cat. 3) is an exceedingly rare model which was likely displayed on a wall bracket. While delightful as a decorative object, it served a further purpose. In the eighteenth century such displays stemmed from the princely tradition of maintaining menageries and aviaries which housed both exotic and native species. The variety of kept creatures represented the expansive authority of a princely domain to exercise sovereignty over a diverse range of subjects. As such, the display of this Gull was intended for both aesthetic pleasure and exaltation.



Beyond birds, we look to the court's affection for dogs. Kaendler, who was appointed as chief modeller in 1733, produced over 2,000 porcelain models in his forty-four years at Meissen. Dogs, specifically pug dogs are designed by Kaendler in a variety of combinations. In the Pair of Meissen Pugs (cat. 28) we see a more personal but no less sophisticated use of porcelain figures. These small-scale pugs with bowed collars may have dressed a writing table or sat atop a vanity. As a popular companion, their reputation as steadfast and loyal pets inspired a new manner of behaviour where pugs were adopted as the eponymous mascot of the masonic Order of the Pug. This secret order was unique for its admission of both men and women, where Enlightenment thought and discourse could be shared between sexes of similar background. New members were initiated into the order through arcane ritual which required scratching at a secret door blindfolded while making whimpering sounds. Let in, they were then collared and surrounded by other members barking and making clangorous sounds to test the initiates resolve. Swearing an oath of allegiance to the order, the final task was to kiss the backside of a pug. Nose pinched, lips quivering, the initiate would be relieved to find their lips pressed against the still rear of a porcelain pug!

It is tempting to think that the secret order may have driven production of pugs at Meissen but what can be sure is that pugs and dogs in general held substantial roles at court. Their affection was celebrated through private commissions and lifelike interpretations, as seen in the near life-size Meissen Pair of Danish Pugs (cat. 29). Bred in Denmark specifically to be a lady's companion, Kaendler managed to achieve their characteristic pie-bald coat, textured with delicate incised detail under the glaze, adoring eyes wide open. Alternatively, domesticated canines take on a striking but no less intimate form in the Vienna Snuffbox and Cover (cat. 31) modelled by the sculptor Johann Christoph Ludwig Lücke (c. 1703-1780). With the discovery of the porcelain arcanum in Europe, Meissen's monopoly gradually eroded as neighbouring principalities vied for their own manufactories. Trade secrets and skilled craftsmen were persuaded to leave their positions for new and richer opportunities. In Lücke we see how his background as a notable ivory sculptor enabled him to capture nature's splendour in porcelain during his brief time at the Vienna Imperial Porcelain manufactory where he served as the chief modeller between 1750-1751.





A fitting position as we can admire his work in the striking snuffbox in the form of a *jagdhund* or hunting dog. The precious stone cover's mount forms the dog's collar which is enameled with the word 'fidèle'.

The ears are cropped, as was the practice for hunting dogs, to prevent lacerations during the chase. Comfortably fitting in one's pocket, this porcelain accoutrement may have been an affectionate reminder of a gentleman's faithful hound. Astonishingly, this example bears the exceedingly rare signature 'L.V. LVCKe' in puce. Might there be a connection between the dog and its maker? One can only speculate as to why Lücke signed this particular work but we are gratified to know his identity in this surviving glimpse of the eighteenth century.



Hunting was a noble privilege and was an important element to court life. The crowning moment of any hunt was the successful pursuit of the fierce boar, which required skill, patience, and often fortitude. Thus, the appearance of boar at the table would have impressed guests and was met with great ceremony, particularly during festive occasions such as yuletide. The *Boar's Head Carol*, which stems from ancient and mediaeval tradition and is still sung today, demonstrates the pomp which accompanied the presentation of boar:

*The boar's head in hand bear I,
Bedeck'd with bays and rosemary
And I pray you, my masters, merry be
Quot estis in convivio
[As many as are in the feast]*

CHORUS

*Caput apri defero
[The boar's head I bear]
Reddens laudes Domino
[Giving praises to the Lord]*

*The boar's head, as I understand,
Is the rarest dish in all this land,
Which thus bedeck'd with a gay garland
Let us servire cantico [serve with a song].*

CHORUS

*Our steward hath provided this
In honour of the King of Bliss;
Which on this day to be served is
In Regimensi atrio.
[In the court of Regimens]*

CHORUS

In the absence of real boar, guests would still be suitably impressed by the presentation of the highly naturalistic and impressive faience boar's head tureen and cover produced by the principal Saint Omer manufactory (cat. 5). This tureen may have contained a delicious stew, steam wafting from the gaping mouth, but more likely served as a visual treat as an extraordinary presentation centrepiece to open a banquet. Intact examples of these naturalistic tureens are rare, especially given their size and potential function. For the Saint Omer manufactory, it seems such forms were a speciality. The manufactory was founded in 1750 by George Louis Saladin (1684-1764) who

obtained 'the privilege of twenty years to create a faience as good and beautiful as those produced in Holland and imitated in Great Britain'. In 1751, partnership with Jacques Adrien Lévesque (1728-1794), a painter and modeller from Rouen, catapulted the production of tablewares, including rare examples of sculptural tureens and figures. Typically unmarked, faience from Saint Omer is recognised by its vibrant colours. Painted decoration utilises metallic oxides such as manganese and cobalt to achieve the textured aubergine coat seen here. The whites of the eyes, teeth, and tusks are the result of tin. As a sculptural piece, undulations in the body are enhanced by painted brushstrokes, while the ears may have served as handles for the cover.





Game meat is lean and can be tough, while prone to drying out when cooked. To pair such dishes, French chefs concocted a variety of sauces. In *Le Cuisinier François*, published in 1651, François Pierre La Varenne (1615-1678) provides instruction on how to thicken sauce using a roux of fat and flour. By the eighteenth century, *service à la française* became the culinary fashion across Europe and the proliferation of sauce can be seen in *Le Dictionnaire Portatif de Cuisine, d'Office et de Distillation*, published in 1767, where seventy-eight different sauces are listed. Such flavourful dressings required a suitable vessel. Originally, silver was the medium of choice but



porcelain would replace the expensive and conductive material while imitating its design forms, as seen in the inspired kick handle and relief scroll work decoration on the very early First Period Dr Wall Worcester Pedestal Sauceboat (cat. 52). The most extravagant porcelain sauceboat, modelled after an original silver example by Frederick Kaendler (1735-1773), can be seen in the Bow Sauceboat with Dragon Handle (cat.17). Jaws gaping, teeth exposed, the perched dragon forms the sauceboat's handle which is of foliate form festooned with floral swags in relief. In contrast, perhaps the most whimsical porcelain sauceboat is the Strawberry Leaf Moulded Sauceboat (cat. 26 & 27) produced by the Chelsea manufactory founded by the renowned Huguenot silversmith Nicholas Sprimont (1716-1771). Of canted form enhanced by a brown dressed rim and floral sprays, the crabstock handle features open blossoms with budding strawberries which entwine the base of the sauceboat in an evocative display of nature's fecundity.



Nature inspired forms and decoration on porcelain were used to delight and transport the beholder to far flung worlds and new horizons. The introduction of new animal and plant species nurtured curious minds to ponder changes in society during the Age of Enlightenment. Stimulants in the form of tea and coffee fostered heady discussions in emerging cafés or coffeehouses and in the private intimacy of home. In the unique blue and white Worcester Coffee Pot and Cover (cat. 50), we see tantalising scenes of the Far East on the familiar European silver form adapted in porcelain. During a sumptuous meal, the final dessert course would be served and again we see reminders of nature's splendour in the vibrant Worcester Junket Dish (cat. 1). With each spoonful of creamy junket, a burst of colour would ultimately reveal a painted design of exotic shells in dazzling hues. Adding to this scene, we conjure fragrant perfume wafting from the extremely rare Chelsea Incense Burner (cat. 13), whose form is adapted from an original Chinese Dehua *blanc de chine* figure of the deity Budai, who is recognised by his laughing expression and rotund belly.

In a final homage to nature's splendour we return to Kaendler whose skill and wit are found in this Pair of Meissen Hen and Cockere Teapots and Covers (cat. 56). The feisty cocker strains his neck suspended mid-crow, his flaming wattle, comb and tail alert. Next to him clucks the abiding hen who protects their young nestled beneath her breast. The models were first conceived in white as sculptural figures in 1742. In the following years, their charm was converted into these utilitarian vessels where the tails are cleverly adapted into handles and their open beaks as spouts. While live examples may run amok, scattering seeds and dirt in a pen, here we invite you to admire their irresistible form and function in the palm of one's hands.

Brian Haughton and Daniel Chen
St. James's, London





**An Extremely Rare and Highly Important First Period Dr. Wall Worcester Junket Dish
Circa 1762**

Description: An Extremely Rare and Highly Important First Period Dr. Wall Worcester Junket Dish, of circular shape and silver form, moulded with shell panels coloured in orange and yellow alternating with puce bordered floral reserves, surrounding a central flower head picked out in bright colours framed with a yellow border, the undulating barbed and arched rim with yellow borders on either side framing garlands of flowers.

Dimensions: Diameter: 9½ ins. (24 cms.)

Provenance: The T. Grant-Dixon Collection.

Further Details: The curious and brilliant colours are recorded on another example from the Rous Lench Collection, but other than that example, no other is recorded.

2. A Very Rare Chelsea Bonbonnière in the Form of a Camel with Paniers of Lambs

Circa 1758

Description: A Very Rare Chelsea Bonbonnière in the Form of a Camel with Paniers of Lambs, naturalistically modelled with painted decoration. A patterned blanket drapes over the recumbent camel's back, where two lambs poke out from the woven paniers. The gilt mounted cover is finely painted with a woven twin handled basket of flowers.

Dimensions: Height: 1.9 ins. (5 cms.)

Width: 2.3 ins. (6 cms.)

Provenance: The Dressen Collection.



Further Details: See similar examples in the Victoria & Albert Museum (C.1332-1924), the Cecil Higgins Museum, Bedford (C.335), and in the Untermyer Collection in the Metropolitan Museum of Art, New York (64.101.656).

Literature: See discussion in W.B. Honey, *Old English Porcelain* (1948), pl. 27H, p.73, 75.

See also Yvonne Hackenbroch, *Chelsea and Other English Porcelain Pottery and Enamel in the Irwin Untermyer Collection* (New York, 2008), pl. 61.



Figure 10



3. An Extremely Rare Meissen Gull

Circa 1750

Description: An Extremely Rare Meissen Gull naturalistically modelled by J.J. Kaendler, standing on a grassy mound amidst reeds, webbed yellow feet spread with talons painted black. The bird's textured plumage is painted in black and grey with tawny feathers painted along its breast and arched neck and head.

Dimensions: Height: 10¼ ins. (27.5 cms.)

Provenance: The Vater Collection



Further Details: An extremely rare model, known examples are as follows:

1 & 2. A Pair in the Rijksmuseum, Amsterdam (BK-17499-A & BK-17499-B).

3 & 4. A Pair in the Sheaffer bequest in the Metropolitan Museum of Art, New York (1974.356.398).

5 & 6. A Pair formerly in the Untermeyer Collection at the Metropolitan Museum of Art, New York, and sold at Sotheby's New York 26 October 2012: lot 300.

7 & 8. A Pair formerly in the Wrightsman Collection in the Metropolitan Museum of Art, New York, and sold at Sotheby's New York 14 April 1980: lot 120.

9. As Abraham L. den Blaauwen notes, 'The example in the Schloss in Dresden illustrated by Albiker was probably lost in 1945'.

10. A single figure sold at Sotheby's, London, 5 May, 1970: lot 98 and again in the same rooms on 10 July, 1973: lot 116.

11 & 12. A pair formerly in the Laurence S. Rockefeller Collection sold at Sotheby's New York 11 October 2005: lot 201.

Den Blaauwen mentions three more singles or pairs known in the Jacques Balsan, Palm Beach Collection; Jhr. Aldred Boreel Collection sold in 1908; and at Esders, Paris sold in 1941.

It appears no more than twenty are known to exist.

Literature: See discussion in Carl Albiker, *Die Meissner Porzellantiere* (1959), p. 15 and pl. 91.

See a similar pair illustrated in Abraham L. den Blaauwen, *Meissen Porcelain in the Rijksmuseum* (2000), cat. 303, p. 415.

See also Wonne Hackenbroch, *Meissen and Other Continental Porcelain, Faience and Enamel in the Untermeyer Collection* (1956), pl. 16, p. 18.



4. A British, probably later, Potters Horse

Circa 1850-1860

Description: A British, probably later, Potters Horse. Standing on a strong, naturally formed pedestal, the top of a light brown base. The prominent detail of the body, modified to give it a more realistic feel, is the tail, which is slightly curved. The tail is painted with a light brown color, suggesting a light brown or tan color. The tail is also painted with a light brown color, suggesting a light brown or tan color.

Description: A British, probably later, Potters Horse. Standing on a strong, naturally formed pedestal, the top of a light brown base. The prominent detail of the body, modified to give it a more realistic feel, is the tail, which is slightly curved. The tail is painted with a light brown color, suggesting a light brown or tan color. The tail is also painted with a light brown color, suggesting a light brown or tan color.

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5 An Extremely Rare Small Direct Carved Wooden Boar Head

Inv. 175.1.1778

Directly carved and extremely rare small wooden boar head. The head is made of wood, showing the grain. The boar has large tusks and a small eye. The sculpture is shown in profile, facing right, and is set against a plain, light background.

Dimensions:

Height: 10 ins. (25.5 cms.)

Length: 17 ins. (43 cms.)

Provenance: The Earl of Belmore Collection.

Small wooden boar head, directly carved. The head is made of wood, showing the grain. The boar has large tusks and a small eye. The sculpture is shown in profile, facing right, and is set against a plain, light background.

See a similar example in the Museum für Kunst und Gewerbe Hamburg illustrated in Thomas Rudi, *Augenlust und Augenleid. Die Augenheilkunde des 18. Jahrhunderts im Museum für Kunst und Gewerbe Hamburg* (1998), p. 17.

Literature: See a similar example in the Museum für Kunst und Gewerbe Hamburg illustrated in Thomas Rudi, *Augenlust und Augenleid. Die Augenheilkunde des 18. Jahrhunderts im Museum für Kunst und Gewerbe Hamburg* (1998), p. 17.





A Fine Worcester Lord Henry Thynne Dessert Plate

Circa 1755

Description: A Fine Worcester Lord Henry Thynne Dessert Plate, of circular scalloped shape, the centre painted with a rural scene depicting a bridge, river and cottage in a landscape, the border with exotic birds in flight and groups of fruit, within a gros blue border gilt with spiral rope twists and further gilt embellishments.

Dimensions: Diameter: 8 ins. (22 cms.)

Marks: Open crescent mark in underglaze blue to the underside.

Provenance: A.W. Tuke Collection.

7. A Fine and Rare British, possibly Leeds, Pearlware Horse

Circa 1825

Description: A Fine and Rare British, possibly Leeds, Pearlware Horse with black mane and tail standing in a strong naturally braced position, the anatomical details of the body modelled to great dramatic effect, his head lifted with an alert expression, looking to one side with ears upright, wearing yellow bridle applied with blue rosettes. He stands on a green base edged with puce husks and chamfered corners.

Dimensions: Length: 16¾ ins. (42.5 cms.)

Provenance: John Dunn Gardner; Algernon Dunn Gardner; thence by descent.

Literature: A similar example is illustrated by Pat Halfpenny, *English Earthenware Figures: 1740-1840* (1991), p. 126.





Fig. 1. Porcelain figurine of a Gamecock, 19th century.
Dated 1875-1880.

Description: The figurine is a white porcelain, modelled to resemble a Gamecock, standing on a base decorated with a blue flower and green foliage. The hen has a white body with brown and red markings, a large red comb, and a wattle.

Dimensions: Height 11.5 cm (4 1/2 in).

Example: The figurine is in the collection of the Victoria and Albert Museum, London. See: Victoria and Albert Museum, *Porcelain: The Collection formed by Geoffrey Freeman* (1982), no. 266, and colour plate IX.

For an example in the Geoffrey Freeman collection, previously in the Lord Ludlow Collection, see Anton Gabszewicz and Geoffrey Freeman, *Porcelain: The Collection formed by Geoffrey Freeman* (1982), no. 266, and colour plate IX.

9. A British, probably Leeds, Pearlware Horse

Circa 1830-1840

Description: A British, probably Leeds, Pearlware Horse, standing in a strong naturally braced position on top of a base embellished with a band of green vine, the anatomical details of the body modelled to great dramatic effect, his head lifted with an alert expression, looking to one side with the ears pointed forwards, wearing yellow bridle applied with blue rosettes.

Dimensions: Height: 16¾ ins. (42.5 cms.)

Length (of the plinth): 14¾ ins. (36.5 cms.)

Literature: For a discussion on this type of horse figure, see Pat Halfpenny, *English Earthenware Figures: 1740-1840* (1991), p. 126.

An early example signed 'LP' for Leeds Pottery with similar vine band but in puce around the base is in Colonial Williamsburg, Virginia (1984-218).



10. A Very Fine First Period Dr Wall Worcester Junket Dish

Circa 1765-1770

Description: A Very Fine First Period Dr Wall Worcester Junket Dish, spirally moulded and circular in shape and taken from a silver original form, beautifully painted in the centre with a large group of brightly coloured European flowers surrounded by a puce scrolled framed border of blue scale around which are painted large insects and butterflies including a dragonfly, the border with panels of blue enamel gilt with embellishments alternating with floral reserves.

Dimensions: Diameter: 10 ins. (25.4 cms.) Height: 2½ ins. (6.35 cms.)

Marks: Underglaze blue square fret mark.

Provenance: A.W. Tuke Collection.





11. A Very Fine First Period Dr Wall Worcester Junket Dish

Circa 1770

Description: A Very Fine First Period Dr Wall Worcester Junket Dish, of fluted circular shape, beautifully painted with butterflies in the centre surrounded with large panels of European flowers alternating with blue radiating bands containing smaller floral reserves, richly gilt with scrolls and other embellishments.

Dimensions: Diameter: 10 ins. (25.4 cms.) Height: 2½ ins. (6.35 cms.)

Marks: Underglaze blue square fret mark.

Provenance: A.W. Tuke Collection.

Rare and Important Collection of Early Chelsea and Bow Porcelain, Circa 1745 - 1755





13. An Early and Extremely Rare Chelsea Figure of a Finch

Circa 1745

Description: An Extremely Rare Chelsea Figure of a Finch, naturalistically modelled, with breast feathers in low relief, perched alert on a gnarled tree with applied oak leaves.

Dimensions: Height: 7½ ins. (19 cms.)

Provenance: Formerly The Rous Lench Collection; The Raymond Yarbrough Collection; Private American Collection.

Further Details: See similar examples in the Metropolitan Museum of Art, New York (2014.565), acquired from the Brian Haughton Gallery, the Katz Collection in the Museum of Fine Arts, Boston (1988.781), and the Carnegie Museum of Art, Pittsburgh (70.32.1877).

Literature: See discussion of this model in Frank Tilley, 'The Clue of the Oak Leaf: Its Place in Identifying Unrecorded Triangle Period Chelsea', Antiques Collector, XXI (January-February 1950), pp. 13-15.





14. A Very Rare Bow Sauceboat with Dragon Handle

Circa 1750

Description: A Very Rare Bow Dragon Sauceboat with Dragon Handle, the eyes and mouth wide open, teeth exposed and scaled body arched with tail flipped back and ribbed wings grasped around the ovoid body moulded with swags of flowers from the scroll-moulded rim. The splayed foot moulded with flowers.

Dimensions: Length: 7¼ ins. (18.4 cms.)

Provenance: Private American Collection.

Further Details: The form is inspired by a silver sauceboat design produced by Charles Frederick Kaendler (active 1727-1750), related to the famed Meissen modeller Johann Joachim Kaendler (1706-1775) and believed to be his younger brother. This model is considered the most exceptional sauceboat design produced by the Bow manufactory. See a similar example in the British Museum, London (1888,1114.3).

Literature: See an illustrated example in Anton Gabszewicz and Geoffrey Freeman, *Bow Porcelain: The Collection Formed by George Freeman 1782-1821* (1982), cat. 46.



15. An Early and Extremely Rare Chelsea Figure of a Child Holding a Tambourine

Circa 1745-1749

Description: An Early and Extremely Rare Chelsea Figure of a Child Holding a Tambourine seated leaning back against a tree stump, its cherub face pouting as it taps the tambourine with legs crossed.

Dimensions: Height: 6¼ ins. (15.8 cms.)

Provenance: Private American Collection

Further Details: As Elizabeth Adams explains, 'Ornamental pieces of the Triangle period are rare and only a few examples of each figure still exist'. This model appears to be based on sculptures produced by François Duquesnoy (1597-1643), otherwise known as Il Fiammingo, and may have been modelled by Nicholas Sprimont himself (1716-1771).

Literature: See discussion in Elizabeth Adams, *Chelsea Porcelain* (2001), p. 32.

16. A Rare Chelsea Triangle Period Shell Salt

Circa 1745-1749

Description: A Rare Chelsea Triangle Period Shell Salt naturalistically modelled supported on a coral ring base encrusted with moss-like seaweeds and rockwork.

Dimensions: Height: 2¼ ins. (5.7 cms.)

Length: 3 ins. (7.6 cms.)

Provenance: Private American Collection.



17. An Extremely Rare and Important Chelsea Teaplant Coffee Cup

Circa 1745-1749

Description: An Extremely Rare and Important Chelsea Teaplant Coffee Cup of lobed form on a raised foot with applied teaplant blossoms and twig handle.

Dimensions: Height: 2¾ ins. (6.6 cms.)

Further Details: This piece with its handle as a coffee cup appears unrecorded.

Provenance: Formerly The M. Warburton Collection, Private American Collection.



18. A Very Rare Chelsea White Porcelain Lobed Cream Jug with Bamboo Handle

Circa 1745

Description: A Very Rare Chelsea White Porcelain Lobed Cream Jug with a bamboo handle. The jug is a white, lobed form with a footed base and a bamboo handle.

Dimensions: Height: 3 ins. (7.6 cms.)

Material: White Porcelain

Provenance: Formerly The M. Warburton Collection, Private American Collection.



19. A Very Rare Chelsea Teaplant Marked Sugar Box and Cover

Circa 1745

Description: A Very Rare Chelsea Teaplant Marked Sugar Box and Cover. The sugar box is a white, lobed form with a teaplant handle and a footed base.

Dimensions: Height: 3 ins. (7.6 cms.)

Provenance: Formerly The M. Warburton Collection, Private American Collection.



(1) The Early and Extremely Rare Chinese 'T'ao-t'ao' or 'Laughing Buddha' (Hsiao Hsiao)
The sculpture is made of white marble and is seated in a meditative posture. The figure has a large, round, smiling face and a small tuft of hair on the head. The figure is seated on a circular base.



21. A Pair Early Worcester Porcelain Vases

C.1800-1810

Description: A Pair Early Worcester Porcelain Vases, each with a wide rim and a long, curved spout. The vases are decorated with intricate relief carvings of flowers and foliage. The base is decorated with a large, stylized leaf or petal motif.

Dimensions: Height 20cm, 20cm, 20cm.

Weight: 1.5kg, 1.5kg, 1.5kg.

Provenance: Private Collection, London.

Notes: The vases are made of white porcelain and are decorated with intricate relief carvings of flowers and foliage. The base is decorated with a large, stylized leaf or petal motif. The vases are in excellent condition and are a fine example of early Worcester porcelain.

References: The Worcester Porcelain Company, *Worcester Porcelain*, 1980, p. 100. The Worcester Porcelain Company, *Worcester Porcelain*, 1980, p. 100. The Worcester Porcelain Company, *Worcester Porcelain*, 1980, p. 100.

22. A Very Rare Chelsea Painted Figure of a Chinese Man

Circa 1750-1752

Description: A Very Rare Chelsea Painted Figure of a Chinese Man stands upright on a square grassy mound, his hands held together at his chest hidden within the wide sleeves of his full-length robe, tied at the waist with a yellow and pink sash with the red slipper of his right foot peeking out. The robe is decorated with pink, blue, and yellow leaved flowers and a pale speckled cuff and collar. He looks to the right, smiling with brows alert and head notched, covered with a pointed wide brim yellow hat.

Dimensions: Height: 4¼ ins. (10.7 cms.)

Provenance: Private American Collection.

Further Details: The Chelsea manufactory competed with continental manufactories, particularly Meissen where this figure is taken from a model produced by the Meissen modeller Peter Reinicke (1715-1768) in 1743 for the *Hofkonditorei* of Count Heinrich von Brühl (1700 - 1763).

See a similar standing figure of a Chinese man in the Museum of Fine Arts, Boston (30.275)



24. A Minton Majolica Mushroom Teapot and Cover

Circa 1870

Description: A Minton Majolica Mushroom Teapot and Cover, the cover an upturned mushroom cap with exposed gills and twisted stalk. The yellow lemon form body with green painted spout decorated with moulded leaves and budding flowers extending from the crabstalk handle with leaves and buds along the underside to form feet.

Dimensions: Height: 4¾ ins. (12.2 cms.)

Length: 7½ ins. (18.4 cms.)

Marks: Impressed Factory marks.

Further Details: The teapot shape number 642.

Literature: See Marilyn G. Karmason, Joan B. Stacke. *Majolica: A Complete History and Illustrated Survey*. Henry N. Abrams, New York, 1989, p. 56.



Reverse

25. A Very Rare Chelsea Coloured 'Goat and Bee' Jug

Circa 1745

Description: A Very Rare Chelsea Coloured 'Goat and Bee' Jug, the slender pear-shaped body moulded in the shape of recumbent horned goats amongst vegetation with the handle formed as a simulated branch with applied oak leaves. An applied winged bee climbs along the side of the spout pollinating coloured flowers in hues of pink, yellow, and blue. A painted butterfly and ladybirds hover nearby.

Dimensions: Height: 4½ ins. (11.4 cms.)

Marks: Incised Triangle Mark.

Provenance: Formerly with Stafford's London.

Further Details: See an example in the Victoria & Albert Museum, London (2875-1901).

See another example in the Museum of Fine Arts, Boston (1983.645), in the Birmingham Museum of Art, Birmingham (AFI.248.1998), in the Seattle Art Museum, Seattle (69.162) and in the Legion of Honor, San Francisco (1990.51.4).





25. A Large Plain Painted China Plate

18th/19th

Ground: white. Design: green, pink, orange, yellow, black, brown, red, blue, white, and black.

Design: a large pink rose, a smaller pink rose, and a cluster of small orange flowers with green leaves.

Plate: 18th/19th century, painted, China.

Plate: 18th/19th century, painted, China.

27. A Fine and Rare Pair of Mexican Pugs

Circa 1735-1750

Description: A Fine and Rare Pair of Mexican Pugs, their bodies fully modeled by J. L. Canales with their heads cast in France, mounted on a base of white marble. The heads are finely painted, the eyes are large and round, the ears are small and pointed, the snout is long and thin, the nose is black, the mouth is small and the tongue is pink. The bodies are white and the legs are black. The pugs are shown in a sitting position, facing forward.

Dimensions:

Head length: 4 1/2 inches

Length of body: 13 inches

Width of body: 4 inches

Height of head: 4 1/2 inches

Length of tail: 13 inches

Width of tail: 4 inches





Further details. The model is mentioned in the records of the House of Commons, dated 1784, as a model of a pug dog, which was then a very common sight in the House of Commons. The model was made by the artist, and it is now in the collection of the House of Commons. The model is a very fine example of the pug dog, and it is a very good example of the pug dog, which was then a very common sight in the House of Commons. The model is a very fine example of the pug dog, and it is a very good example of the pug dog, which was then a very common sight in the House of Commons.

The model is a very fine example of the pug dog, and it is a very good example of the pug dog, which was then a very common sight in the House of Commons. The model is a very fine example of the pug dog, and it is a very good example of the pug dog, which was then a very common sight in the House of Commons. The model is a very fine example of the pug dog, and it is a very good example of the pug dog, which was then a very common sight in the House of Commons. The model is a very fine example of the pug dog, and it is a very good example of the pug dog, which was then a very common sight in the House of Commons.

For further discussion where a similar mounted pair in the T&T Collection is illustrated see Claire Dumortier and Patrick Habets eds., *Porcelain Pugs: A Passion* (2019), cat. 1, p. 159.

See a similar pair in the Musée des Arts Décoratifs, Paris (inv. 12889.A and 12889.B.)

See a similar pair in the Marjorie Eichenlaub West Collection in the High Museum, Atlanta (2018.170.1-2).

Literature: A similar pair are discussed and illustrated in Rainer Ruckert, *Meissner Porzellan 1710-1810* (1966), cat. 1091 and 1092, p. 194 and p. 268.

See a similar pair in the Porcelain Museum, Berlin (inv. 12889.A and 12889.B.)
See a similar pair in the Musée des Arts Décoratifs, Paris (inv. 12889.A and 12889.B.)
See a similar pair in the Musée des Arts Décoratifs, Paris (inv. 12889.A and 12889.B.)













29. An Extremely Rare and Highly Important Large Pair of Meissen Swans

Circa 1745-1750

Description: An Extremely Rare and Highly Important Large Pair of Ormolu Mounted Meissen Swans modelled by J.J. Kaendler and Peter Reinicke, raised on rocaille scrolled and floral ormolu mounts. Each swan standing on reeds, its head erect, and wings furled back towards the tail. Their bodies, wings and plumage modelled in crisp low relief in great detail.

Dimensions: Overall Height: 12¾ ins. (32.5 cms.)

Further Details: This example is the largest size of this model.

This model of the mute swan (*cygnus olor*), native to Europe, is first mentioned in Kaendler's Taxa reports dated to November 1747, where Kaendler and Reinicke first produced small size models. The model then appears in an entry dated February 1749 in the *Livre-journals* of the Parisian merchant mercier Lazare Duvaux (c. 1703-1758).

Similar examples of the rare large size can be found in the following collections:

An example in the Porzellansammlung, Dresden (PE 31).

Agilt-bronze mounted example in Schloss Ludwigsburg.

A pair mounted as candelabras from the Jayne Wrightsman Collection in the Metropolitan Museum of Art, New York (2019.283.54).

A mounted example from the Alison Mellon Bruce Collection in the Carnegie Museum of Art, Pittsburgh (70.7.42).

Literature: See an illustrated example of this model in large size in Carl Albiker, *Die Meissner Porzellantiere in 18. Jahrhundert* (1959), cat. 231.

See further discussion in Abraham L. den Blaauwen, *Meissen Porcelain in the Rijksmuseum* (2000), cat. 304, pp. 416-17.



30. An Extremely Rare Vienna Imperial Porcelain Manufactory Snuffbox and Cover

Circa 1750-1751

Description: An Extremely Rare Vienna Imperial Porcelain Manufactory Snuffbox and Cover, mounted with enamelled gold inscribed 'fidèle' to form the collar of a naturalistically modelled *jagdhund* or hunting dog painted tan with cropped ears, textured black muzzle and beady black eyes wide open. The interior signed in puce 'LV.LVCKE'.

Dimensions: Width: 2 $\frac{5}{8}$ ins. (6.7 cms.)

Provenance: The Vater Collection

Further Details: See a similar example signed by Lucke in the Hermitage Museum, St Petersburg and illustrated in Barbara Beaucamp-Markowsky, *Boîtes en Porcelaine des Manufactures Européennes au 18e Siècle* (1985), p. 251, cat. 202.

See also Christian Theuerkauff, 'Einige Bildnisse, Allegorien und Kuriositäten von Johann Christoph Ludwig Lücke', *Alte und Moderne Kunst* vol. 174/175 (1981), pp. 27-38.

See another signed example of Vienna porcelain in the form of an étui in the Untermeyer Collection in the Metropolitan Museum of Art, New York (64.101.278) with 'L.v. Lvcke' in puce.



31. A Dunmore Tortoise Teapot and Cover

Circa 1875

Description: A Dunmore Tortoise Teapot and Cover, naturalistically modelled where the body forms the tortoise shell with legs protruding from the sides. The green decorated upturned tail forms the handle while the scaled head with open mouth forms the spout. Atop the cover is a spiral shell which forms the finial.

Dimensions: Height: 4½ ins. (11.4 cms.) Length: 7½ ins. (19 cms.)

Marks: Impressed Factory Marks.

Further Details: The Dunmore Pottery was established at Dunmore Moss at the estate of the Earl of Dunmore in Stirlingshire, Scotland. From 1866, Peter Gardner took over the family business and was instrumental in producing a new type of ware which was exhibited at the Philadelphia Centennial Exhibition of 1876. Queen Victoria purchased Dunmore Pottery at the 1886 Edinburgh International Exhibition. The company closed in 1917.

See a similar example in the National Museum Scotland where the finial is a thistle (H.1995.26.2).







33. Hannoversh-Munden Quail Tureens and Covers

Circa 1745

Description: Hannoversh-Munden Quail Tureens and Covers, the two seated birds decorated with manganese plumage, the head and wings forming the cover and the bodies forming the tureen, both on fixed stands of lobed silver shape, painted with scattered sprigs of stylised flowers and sponged manganese edges.

Dimensions: Height: 5 ins. (12.8 cms.) Length: 9 ins. (23 cms.)

Marks: Numbered 5 on the eyes and base and a numeral 7 and P to the other.



34. A Very Rare Pair of Meissen Models of Bears

Circa 1740

Description: A Very Rare Pair of Meissen Models of Bears modelled by J.J. Kaendler. Each bear in walking attitude, their heads turned to one side to look at the viewer. Their finely modelled coats picked out in tones of brown, ginger, black, and grey.

Dimensions: Length: 5 ins. (12.5 cms.)

Marks: Blue cross swords in underglaze blue to underside of foot.



Further Details: Kaendler drew inspiration for his naturalistically modelled animals after live examples in the Moritzburg menagerie of Augustus the Strong. In Kaendler's taxa dated between 1740-1748, bears are mentioned where such models are also recorded in the 1753 inventory records of Count von Brühl's *hofconditorei* which lists '6 stehende Bären, 6 gehende Bären' (6 standing bears, 6 walking bears). These naturalistic bears were used to decorate the table during the dessert course.

Literature: See discussion and a similar example in C. Albiker, *Die Meissner Porzellantiere im 18. Jahrhundert* (1959), no.172.





35. An Extremely Rare Pair of Kloster-Weilsdorf Turkish Musicians, Modelled by Pfranger
Circa 1765

Description: An Extremely Rare Pair of Kloster-Weilsdorf Turkish Musicians, modelled by Pfranger, both turbaned and wearing brightly coloured Turkish Levantine clothing in tones of yellow, puce, and iron red. She holding a tambourine and looking out at one side and he gazing up holding a lute under one arm, on irregularly moulded slightly domed bases.

Dimensions:

Height of Lady: 7 ins. (18 cms.)

Height of Man: 8 ins. (20 cms.)

Further Details: The Female Turkish Musician is particularly rare as few examples survive. The Manufactory was founded in 1760 under the patronage of Prince Friedrich Wilhelm Eugen von Hildburghausen (1730-1795).

Illustration: The female musician is shown in a standing pose, wearing a yellow and white patterned top and a long purple skirt. She holds a tambourine in her raised right hand and gazes upwards. The figurine is mounted on a small, irregularly shaped white base.







37. A Very Rare Pair of Bow Baluster Vases and Covers

Circa 1755

Description: A Very Rare Pair of Bow Baluster Vases and Covers, of turned circular shape raised up on an annulated socle and applied with flowering prunus sprigs, the domed covers with similar applied prunus sprigging and surmounted by pointed knop finials.



Dimensions: Height: 7½ ins. (19 cms.)

Marks: Scratch marks to the underside.

Further Details: For another of these extremely rare ornamental forms see Anton Gabaszewicz and Geoffrey Freeman, *Bow Porcelain: The Collection formed by Geoffrey Freeman (1982)*, no. 47, p. 45.



38. A Fine Bow 'Dragon Pattern' Bowl

Circa 1754-1758

Description: A Fine Bow 'Dragon Pattern' Bowl with raised foot and turned footrim painted with underglaze blue decoration depicting a scaly four clawed dragon, eyes wide open with forked tongue chasing after a flaming pearl amidst scroll clouds within the interior of the bowl. The dragon's writhing body is painted along the exterior.

Dimensions: Diameter: 7¾ ins. (19.3 cms.) Height: 3¼ ins. (8.2 cms.)

Marks: Workman's 12 numeral.

Provenance: The Lady Hinsley Collection; thence by descent.

Further Details: A Bow memorandum book dated to 1756 mentions dragon-patterned blue and white wares, where porcelain was purchased directly from the factory's London showrooms. Large quantities were also sold as export goods to American colonies. This pattern was most likely copied directly from an original Chinese porcelain design.

Literature: A similar bowl is illustrated in Anton Gabszewicz and Geoffrey Freeman, *Bow Porcelain: The Collection formed by Geoffrey Freeman* (1982), p. 72, cat. 99.

See another similar example in the Norwich Museums Collection (NWHCM: 1932.4).





39. A Very Rare Bow 'Dragon Pattern' Chamberstick

Circa 1756-1758

Description: A Very Rare Bow 'Dragon Pattern' Chamberstick of triangular leaf-moulded form scalloped along the edge with raised foot, kicked loop handle, and ovoid nozzle. The fluted interior is painted in underglaze blue with a scaly four clawed dragon, eyes wide open with forked tongue amidst scroll clouds which continue along the exterior of the nozzle, handle, and underside.

Dimensions:

Length: 5¼ ins. (13.3 cms.),

Height: 2 ins. (5 cms.)

Marks:

Workman's 12 numeral.

Provenance:

Lady Hinsley Collection;
thence by descent.





40. A Very Rare Chaffers Liverpool Sparrow Beak Handled Jug

Circa 1756-1758

Description: A Very Rare Chaffers Liverpool Sparrow Beak Handled Jug of ovoid shape with a spreading foot and applied strap handle. The body is painted with underglaze blue decoration, where the front depicts a prunus tree in rocky landscape with a pagoda in the distance while the reverse illustrates two figures having crossed a bridge painted with a pine tree. A diaper band is painted along the open rim terminating at the spout which is relief moulded with curling ribbed cornucopia.

The cornucopia spout is an early feature on Chaffers jugs of this firm.

Dimensions: Height: 3½ ins. (8.8 cms.)

Provenance: The Frank Arnold Collection; The Lady Hinsley Collection; thence by descent.

Literature: See a similar shaped jug illustrated in Maurice Hillis, *Liverpool Porcelain 1756-1804* (2011), pl. 5.56, p. 169.



41. A Fine Chelsea Fluted Oval Dish

Circa 1755

Description: A Fine Chelsea Fluted Oval Dish, beautifully painted with cloud shaped reserves containing panels of figures at conversation before lakes within an Arcadian landscape with architectural ruins and trees, with birds in flight overhead, framed with twin purple and iron red lines, surrounded with butterflies and sprays of colourful European flowers, with brown line rim.

Dimensions: Diameter: 6½ ins. (16 cms.)

Provenance: Private English Collection.





42. An Extremely Rare Chelsea Octagonal Deep Dish

Circa 1749-50

Description: An Extremely Rare Chelsea Octagonal Deep Dish, painted in the Kakiemon palette with the pattern of the 'Hob in a Well', showing a dancing man on one side of a cauldron filled with water in which hides a young child and a lady in red pulling him out, within a stylised garden with flowering bamboo and birds in flight overhead, within a border of stylised flowers and brown line rim.

Dimensions: Diameter: 8¼ ins. (21 cms.)

Provenance: Private English Collection.



Reverse

20. A Pair of White and Red Porcelain Fruit Baskets (Hatched Owl Design)

Height: 10 cm

Dimensions: 18 cm (L) x 12 cm (W) x 10 cm (H)

Weight: 1.5 kg (L) x 1.2 kg (W) x 1.0 kg (H)

Material: Porcelain, painted, glazed, fired

and finished with a clear glaze

Dimensions: 18 cm (L) x 12 cm (W) x 10 cm (H)

Weight: 1.5 kg (L) x 1.2 kg (W) x 1.0 kg (H)

Material: Porcelain, painted, glazed, fired

and finished with a clear glaze

44. A Fine and Rare Chelsea Strawberry Leaf Moulded Sauceboat

Circa 1755

Description: A Fine and Rare Chelsea Strawberry Leaf moulded Sauceboat of deep cusped shape, supported on four smaller moulded leaf feet together with tendrils across the base, picked out in green, puce and red. The sides painted with sprays of European flowers applied with a green branch handle with orange strawberry flowers.

Dimensions: Length: 7½ ins. (19 cms.)

Marks: Red anchor mark.

Literature: See F. Severn MacKenna, *Chelsea Porcelain: The Red Anchor Wares* (1952) p. 87, pl. 17, no. 33.



45. A Fine and Rare Chelsea Strawberry Leaf Moulded Sauceboat

Circa 1755

Description: A fine and rare Chelsea Strawberry Leaf moulded Sauceboat of deep cusped shape, supported on four smaller moulded leaf feet together with tendrils across the base, picked out in green, puce and red, the sides painted with sprays of European flowers including: roses, convolvulus and lilies, applied with a green branch handle bearing blue strawberry flowers.

Dimensions:

Length: 7½ ins. (19 cms.)

Marks: Red anchor mark.

Further Details: See a similar example in the British Museum, London (1940,1101.57).



46. An Extremely Rare and Highly Important First Period Dr Wall Worcester Fluted Circular Dessert Plate

Circa 1768-1770

Description: An Extremely Rare and Highly Important First Period Dr Wall Worcester Fluted Circular Dessert Plate, beautifully decorated by Jefferyes Hamett O'Neale, the central scene showing the fable of the Cock and the Jewel: A Cockerel standing over a Hen looking at a jewel upon a chain that has been unearthed through their scraping for corn. They stand before a farm building in the background, set before a stylised Arcadian river scene, a mountain in the distance and rising birds in flight overhead. The central panel surrounded by three large individual riverside scenes, with trees, mountains and one with a castellated ruin with birds in flight overhead. Each panel framed within gold scrolled rococo cartouches, alternating with smaller mirror shaped oval gold scrolled framed panels depicting European floral sprigs. The panels reserved on a rich gros blue ground; the scalloped edge with thick gilded rim.

The central depiction is from Aesop, Perry index 503, the Cock, scratching for food for himself and his hens, finds a precious jewel, he then stated:

'If thy owner had found thee, and not I, he would have taken thee up, and have set thee in thy first estate; but I have found thee for no purpose. I would rather have one barley-corn than all jewels in the world.'

The moral being: Be Careful not to discard wisdom. The moral favoured and interpreted by Samuel Croxall in his Aesop Fables published in 1722, illustrated by Wenceslas Hollar, is that: *'One should keep one's wits to handle one's wares.'*

Many of the painted fable scenes used by O'Neale at Worcester conform to the Hollar engravings from the Samuel Croxall 1722 edition, thus allowing us to consider that the *Manufacture of O'Neale's Painted Plates*.

Dimensions: Diameter: 7 ins. (18 cms.)

Marks: Blue fret square or seal mark to the under.

Provenance: English Private Collection.

Further Details: This extremely rare dessert plate, which shows the fable of the Cock and the Jewel, is a masterpiece of O'Neale's work. The central scene, which is the most important, shows a cockerel standing over a hen, looking at a jewel upon a chain that has been unearthed through their scraping for corn. They stand before a farm building in the background, set before a stylised Arcadian river scene, a mountain in the distance and rising birds in flight overhead. The central panel is surrounded by three large individual riverside scenes, with trees, mountains and one with a castellated ruin with birds in flight overhead. Each panel is framed within gold scrolled rococo cartouches, alternating with smaller mirror shaped oval gold scrolled framed panels depicting European floral sprigs. The panels are reserved on a rich gros blue ground; the scalloped edge with thick gilded rim. The central depiction is from Aesop, Perry index 503, the Cock, scratching for food for himself and his hens, finds a precious jewel, he then stated: 'If thy owner had found thee, and not I, he would have taken thee up, and have set thee in thy first estate; but I have found thee for no purpose. I would rather have one barley-corn than all jewels in the world.' The moral being: Be Careful not to discard wisdom. The moral favoured and interpreted by Samuel Croxall in his Aesop Fables published in 1722, illustrated by Wenceslas Hollar, is that: 'One should keep one's wits to handle one's wares.' Many of the painted fable scenes used by O'Neale at Worcester conform to the Hollar engravings from the Samuel Croxall 1722 edition, thus allowing us to consider that the Manufacture of O'Neale's Painted Plates. Dimensions: Diameter: 7 ins. (18 cms.) Marks: Blue fret square or seal mark to the under. Provenance: English Private Collection. Further Details: This extremely rare dessert plate, which shows the fable of the Cock and the Jewel, is a masterpiece of O'Neale's work. The central scene, which is the most important, shows a cockerel standing over a hen, looking at a jewel upon a chain that has been unearthed through their scraping for corn. They stand before a farm building in the background, set before a stylised Arcadian river scene, a mountain in the distance and rising birds in flight overhead. The central panel is surrounded by three large individual riverside scenes, with trees, mountains and one with a castellated ruin with birds in flight overhead. Each panel is framed within gold scrolled rococo cartouches, alternating with smaller mirror shaped oval gold scrolled framed panels depicting European floral sprigs. The panels are reserved on a rich gros blue ground; the scalloped edge with thick gilded rim. The central depiction is from Aesop, Perry index 503, the Cock, scratching for food for himself and his hens, finds a precious jewel, he then stated: 'If thy owner had found thee, and not I, he would have taken thee up, and have set thee in thy first estate; but I have found thee for no purpose. I would rather have one barley-corn than all jewels in the world.' The moral being: Be Careful not to discard wisdom. The moral favoured and interpreted by Samuel Croxall in his Aesop Fables published in 1722, illustrated by Wenceslas Hollar, is that: 'One should keep one's wits to handle one's wares.' Many of the painted fable scenes used by O'Neale at Worcester conform to the Hollar engravings from the Samuel Croxall 1722 edition, thus allowing us to consider that the Manufacture of O'Neale's Painted Plates.



47. An Extremely Rare and Very Early Dr Wall Worcester Fluted Creamboat

Circa 1752-1753

Description: An Extremely Rare and Very Early Dr Wall Worcester Fluted Creamboat, of fluted oval flared out form with elegantly turned spout, the tau shaped handle with scrolled thumbpiece and lower kicked terminal. Painted in the delicate famille verte palette with a stylised bird with blue, yellow, and green plumage perched within a branch of flowering prunus issuing from a holed blue rock, the reverse with further branch of flowering prunus, beneath the lip a single yellow insect and the interior with a yellow and blue stylised flowerhead.

Dimensions: Length: 4¼ ins. (11 cms.)

Provenance: The Warburton Collection, The Tuke Collection.

Further Details: One of the earliest shapes of creamboat made at the Worcester Manufactory. The early palette of famille verte should be compared with the early opaque white glass products from nearby Stoubridge that show the same hands at work. It is conceivably possible that the two manufactories, in the earliest year before the coloured techniques were developed at Worcester, worked together to enamel with colours both glass and porcelain. The oval creamboat should also be compared to the oval creamboats with raised oval pad feet in terms of the early date of manufacture and rarity.



48. An Extremely Rare and Very Early Dr Wall Worcester Sauceboat

Circa 1753

Description: An Extremely Rare and Very Early Dr Wall Worcester Sauceboat, of the silver taste and moulded in crisp low relief with oval panels the borders of which are beaded and have internal Vitruvian scrollwork, acanthus, and rocaille ornamentation. Painted in the famille rose palette, a Chinese lady in puce robes with top knot stands beckoning beside a green ginger jar filled with sticks with a gnarled fir tree to one side and a red fence and flower to the other, the other side with a similarly gnarled willow tree beside a puce compressed oval bowl and cover a blue vase filled with flowers a trumpet shaped beaker and a yellow breasted bird holding onto a single flower and stem. The interior with five trailing floral sprays and a single butterfly with multicoloured wings to the spout.

Dimensions: Length: 9 ins. (23 cms.)

Further Details: The shape of the bird and the rhythmic trails of blue populated floral sprays should be compared to enamelling on the very first vase forms to emanate from the manufactory as seen in the lobed baluster examples in the A. J. Smith collection at the Bristol City Museum and Art Gallery. The mixture, which is unique to Worcester in this palette and style, should be compared to a mixture of enamelling found on Stourbridge Opaque white glass, enamelled salt glazed stoneware from Staffordshire and Meissen Indianisch blumen together with figural decoration that is closest to Johann Ehrenfried Stadler (1701-1741).



50. An Extremely Rare First Period Dr Wall Worcester Baluster Mug

Circa 1740

This is an extremely rare First Period Dr Wall Worcester Baluster Mug. It is a fine example of the first period Dr Wall Worcester Baluster Mug, featuring a fine, elegant design with a central floral motif and a wide, flared rim. The design is executed in a fine, elegant style, with a central floral motif and a wide, flared rim. The design is executed in a fine, elegant style, with a central floral motif and a wide, flared rim.

Dimensions: 10cm (H) x 10cm (D)

Provenance: The design of the Worcester & Worcester, Worcester, 1740.



51. A Very Fine Early First Period Dr Wall Worcester Teapot and Cover

Circa 1755-56

Description: A Very Fine Early First Period Dr Wall Worcester Teapot and Cover, of Warmestry Flute Shape, with facettted spout and grooved loop handle, beautifully painted with the 'Beckoning Chinaman' pattern, in tones of famille rose, showing a purple robed sage-like figure, his head inclined to the sky and waving his left hand toward a flock of birds, he stands in a stylised garden beside a series of puce highlighted rocks from which issues a bare tree branch, surrounded with further oriental flowers, the slightly domed cover with pointed acorn knop, painted with similar oriental flowers.

Dimensions: Height: 6½ ins. (16.5 cms.)





Further details. The style of painting on this teapot should be compared to similar hands at work on Staffordshire Opaque white glass of the mid 1750's. Painters in this idiom migrated from Staffordshire, where they are seen painting on glass in the Chinoiserie style. The migration of painters to the newly patented opaque white glass works in Stourbridge and Staffordshire seems to take place from about 1755-56 which coincides with the simplification and streamlining of the Worcester porcelain forms. Their decoration on glass is seen becoming more European from 1760 onwards when a floral style is seen.

52. A Very Rare First Period Dr Wall Worcester Coffee Pot and Cover

Circa 1754-1755

Description: A Very Rare First Period Dr Wall Worcester Coffee Pot and Cover of baluster form with scrolled handle and spread foot, the cover with mushroom finial, painted in underglaze blue. A continuous scene of a fisherman rowing a sampan towards a pavilion situated between prunus tree and rocky landscape is painted along the cover where birds fly overhead circling the sun in the distance. The body is painted under a floral diaper band along the rim. The front depicts a bird perched on a holed rock looking back at a winged insect hovering over a blooming tree peony.

A floral spray continues along the exterior of the spout, while the reverse is painted with a rocky landscape depicting a willow tree which grows over a pagoda as a fisherman stands on his sampan angling fish in the foreground while flocks of birds fly overhead in the distance. The handle is painted with decorative scrolls.





Dimensions: Height 8¼ ins. (20.9 cms.)

Mark: TF and Scratch Mark.

Provenance: The Lady Hinsley Collection; thence by descent.

Further Details: The decoration appears to be a unique and unrecorded example demonstrating a variant of 'The Landslip' and 'The Holed Rock and Bird' patterns.

Literature: For a discussion of Worcester blue and white patterns, see Lawrence Banyan, et al., *Worcester Blue and White Porcelain 1751-1790: An Illustrated Encyclopaedia of the Patterns* (1981).

53. A Fine First Period Worcester 'Gentleman's Mandarin' Teapot and Cover

(Circa 1765-1770)

Description: A Fine First Period Worcester 'Gentleman's Mandarin' Teapot and Cover with loop handle and gilt dressed spout. Along the sides, panels in iron red outline feature gilt scroll work and panels reserved with puce landscapes. Above and below the spout and handle, iron red outlined cartouches feature bamboo and *lingzhi* fungus painted in black, symbolising longevity and harmony. The cover, with an open flower sprig finial painted in puce and yellow, continues a scene decorated in the Mandarin style on the body in gilt and overglaze enamels. On the front, a lady dressed in puce, turquoise, and yellow robes, raises her hand, extending a flower to a young boy dressed in blue robes and yellow trousers. Next to her is a boy waving his right hand, dressed in iron red robes and green trousers. Behind him, a blue vase stands on a ledge in front of a building, shaded by overhanging pine. On the reverse, a lady dressed in puce, yellow, and black robes stands flanked by two boys who follow her gesture, right hand raised with fingers extended, the left flicked downwards.

Dimensions: Length: 8 ins. (20.3 cms.) Height: 5¼ ins. (13.3 cms.)

Literature: The Mandarin style is discussed in Simon Spero and John Sandon, *Worcester Porcelain 1751-1790: The Zorensky Collection* (1996) p. 171.



Reverse





Reverse

54. An Extremely Rare and Very Early First Period Dr Wall Worcester Pedestal Sauceboat

Circa 1752-53

Description: An Extremely Rare and Very Early First Period Dr Wall Worcester Pedestal Sauceboat of the smallest size, of silver shape moulded in raised crisp low relief with panels of scrollwork and foliage on one side enclosing a strutting crane bird amongst flowering prunus and blue rocks, the other side with an extremely rare seated Chinese archer beneath a willow tree, with bow and arrow, facing a multicoloured array of rocks and flowering plants. The interior and underneath the spout with a border and full spray of flowering oriental plants.

Dimensions: Length: 6¼ ins. (16 cms.)

Provenance: The Ron Melvin Collection

Further Details: The form is inspired by silver forms and was first produced at Lund's Bristol in circa 1748 and endured for a further seven years and into production at Worcester after the move and acquisition of the Lund's Bristol concern in 1751/52. This is the smallest of three sizes of sauceboat produced at Worcester in the early years of the years known and described in the London warehouse as 'Sauceboats high footed 1st 2nd and 3rd'. They were priced at 5 shillings a pair when a silver pair would cost eight guineas.

55. A Fine First Period Dr Wall Worcester Ale or Water Jug

Circa 1754

Description: A Fine First Period Dr Wall Worcester Ale or Water Jug, of elegant baluster shape with everted edge, the applied strap handle with pointed thumbpiece and scrolled lower terminal, beautifully painted with a Chinese interior showing ladies in an interior seated at a table scattered with various objects, with a bird on a perch standing close by.

Dimensions: Height: 7 ins. (18 cms.)

Marks: Incised mark line to the underside of the base.

Provenance: Private English Collection.

Further Details: Probably used for either ale or water, though the use of cider too is a possibility. The shape and size follow exactly the silver taste and the work of the Huguenot silversmiths such as Peter Archambo (1699 - 1759) and George Wickes (1698 - 1761).





**56. White Ground Blue and Green Dr/Wall Ware with Full Natural Scenery
c.1815-1820**

Decorated in Greenish Blue and Light Dr. Sp. The design is a full natural scene, with a bird perched on a branch with red and orange flowers. The rim is adorned with a band of small flowers and butterflies. The central design features a bird perched on a branch with red and orange flowers. The teapot has a simple, elegant handle.

Decorated in Greenish Blue and Light Dr. Sp. The design is a full natural scene, with a bird perched on a branch with red and orange flowers. The rim is adorned with a band of small flowers and butterflies. The central design features a bird perched on a branch with red and orange flowers. The teapot has a simple, elegant handle.

Decorated in Greenish Blue and Light Dr. Sp. The design is a full natural scene, with a bird perched on a branch with red and orange flowers. The rim is adorned with a band of small flowers and butterflies. The central design features a bird perched on a branch with red and orange flowers. The teapot has a simple, elegant handle.

57. An Extremely Rare Early Dr Wall Worcester Creamboat

Circa 1752

Description: An Extremely Rare Early Dr Wall Worcester Creamboat of 'The Silver Taste', of flared hexagonal form with scalloped rim, moulded in crisp low relief with scrolled borders with stylised acanthus ornament enclosing panels of flowering prunus emanating from holed blue rocks and an insect in flight underneath the spout. The tau handle with scrolled rising thumb piece, the interior with further trailing sprays of stylised oriental flowers and leaves.

Dimensions: Length: 4¼ ins. (11 cms.)

Further Details: The shape corresponds no doubt to the 'pannel'd ewers' in the price list of the London Warehouse and is a shape taken in inspiration for the silver original through evolution in paste and glaze through Limehouse and Lund's Bristol to this clean and spirited form. The bosses at the handles not only serve to further the association with the silver form but also serve to hide the seam line of the press mould. Imbued with both Chinese and Meissen flowers with a hint of stylised Kakiemon the motifs of this pattern are interwoven to create an entirely fresh style to the chinoiserie appearance on this English silver form.







58. A Rare Pair of Meissen Teapots and Covers in the Form of a Cockerel and Hen

Circa 1750

Description: A Rare Pair of Meissen Teapots and Covers in the Form of a Cockerel and Hen, modelled by J.J. Kaendler. The cockerel, seated alert, cranes its neck painted antimony yellow with brown tinged plumage. Captured crowing, its gaping beak and wide eyes are further enhanced by the vigour of its iron-red wattles and flame coloured comb, to form the end of the spout. Along its body, relief moulded tawny feathers are patterned in variegated bands of puce, orange, and black flecks, blending into longer breast feathers in black and grey. The flame coloured tail forms the handle and incorporates the cover.

The hen is modelled with nine chicks emerging from its feathers, including one on her back preening itself to form the finial of the cover. The hen's head forms the end of the spout, with beak open as it glances down at its chicks. The plumage is naturalistically painted in tawny tones flecked with black and enhanced by puce and amber banded feathers. The tail forming the handle stands alert. Zoomorphic teapots of this nature were first modelled in Chinese porcelain.

Dimensions:

Cockerel: Height: 6½ ins. (16 cms.) Length: 8¾ ins. (22 cms.) Width: 4 ins. (10 cms.)

Hen: Height: 4½ ins. (11.4 cms.) Length 7 ins. (17.8 cms.) Width: 3½ ins. (8.9 cms.)

Marks: Underglaze blue crossed swords to the base of each teapot.

Further Details: Teapots of these rare animal forms are first mentioned by Kaendler in 1734: '1 Thee Pot in Gestalt einer alten Henne, aber von mittelmäßiger Größe, welche 9 Junge bei sich hat und solche behütet. Oben auf dem Huhn sitzt ein Junges, welches den Deckel zum Mundloch bedeutet, Zum Schnabel der Henne läuft der Thee raus.' [1 teapot in the form of an old hen, but of middling size, which has 9 chicks with it that it shelters. A chick is seated on top of the hen, which forms the cover to the opening, the tea pours from the hen's beak]. Similar teapots in the form of a hen are in the historic collection in Schloss Friedenstein, Gotha, and in Schloss Lustheim, Meissener Porzellan-Sammlung, Stiftung Ernst Schneider.

Provenance: Private European Collection.

Literature: A similar example of the cockerel form teapot is published in Maureen Cassidy-Geiger, *The Amhold Collection of Meissen Porcelain 1710-50* (2008) 365, pl. 133.

See also Ulrich Pietsch, *Passion for Meissen: The Said and Roswitha Marout Collection* (2010), pp. 279-281, pl. 138.

See an example in the Manchester Art Gallery (1984.753).





16. A Very Fine First Period Dr. Wall Worcester 'Meissen' Pattern Vase

c.1745-50

Description: A very fine first period Dr. Wall Worcester 'Meissen' pattern vase, decorated with a hand-painted scene of birds and insects. The decoration is very much in the Meissen style and is probably after a printed source. The palette is very vibrant, with a peacock perched in a tree, to one side a brown thrush sings, whilst all around geese and exotic birds fly together with insects, butterflies and small flocks of birds.

Dimensions: Height: 6ins. (15cms.)

Further Details: The pattern is seen on red anchor marked Chelsea and a very fine example can be seen in the National Gallery of Victoria, Melbourne, exhibition catalogue by Margaret Legge and J.V.G. Mallet, *Flowers and Fables, a survey of Chelsea Porcelain 1745-69* (1984). The decoration is very much in the Meissen style and is probably after a printed source.

Provenance: The Nina Weil Collection.

60. A Fine Pair of Longton Hall Lettuce Tureen Stands

Circa 1755

Description: A Fine Pair of Longton Hall Lettuce Tureen Stands, each formed as two over lapping
Cork Leaves on Rustic Iron Lettuce Stems, edged in
bright green and yellow, painted with sprays and
sprigs of European flowers including roses
in the Trembly rose style.

Dimensions: 12¼ ins. (32 cms.)







61 A Mosaic Teapot and Cover with Cat Handle

19th c.

This teapot is a mosaic of dark and light blue tiles, with a white cat handle. The lid is decorated with a white cat. The teapot is decorated with a white cat. The teapot is decorated with a white cat.

Dimensions: Height 10 cm (3.9 in.), Length 14 cm (5.5 in.)





62. A Minton Majolica Monkey and Cockerel Teapot and Cover

Circa 1870

Description: A Minton Majolica Monkey and Cockerel Teapot and Cover, decorated cobalt blue with polychrome embossed roundels on the sides of the ovoid body. The lid is decorated with a green and yellow striped pattern. A decorated monkey forms the handle. The grinning monkey leans back, holding brown reins tied around the neck of the open beaked cockerel spout. A slithering snake forms the spout.

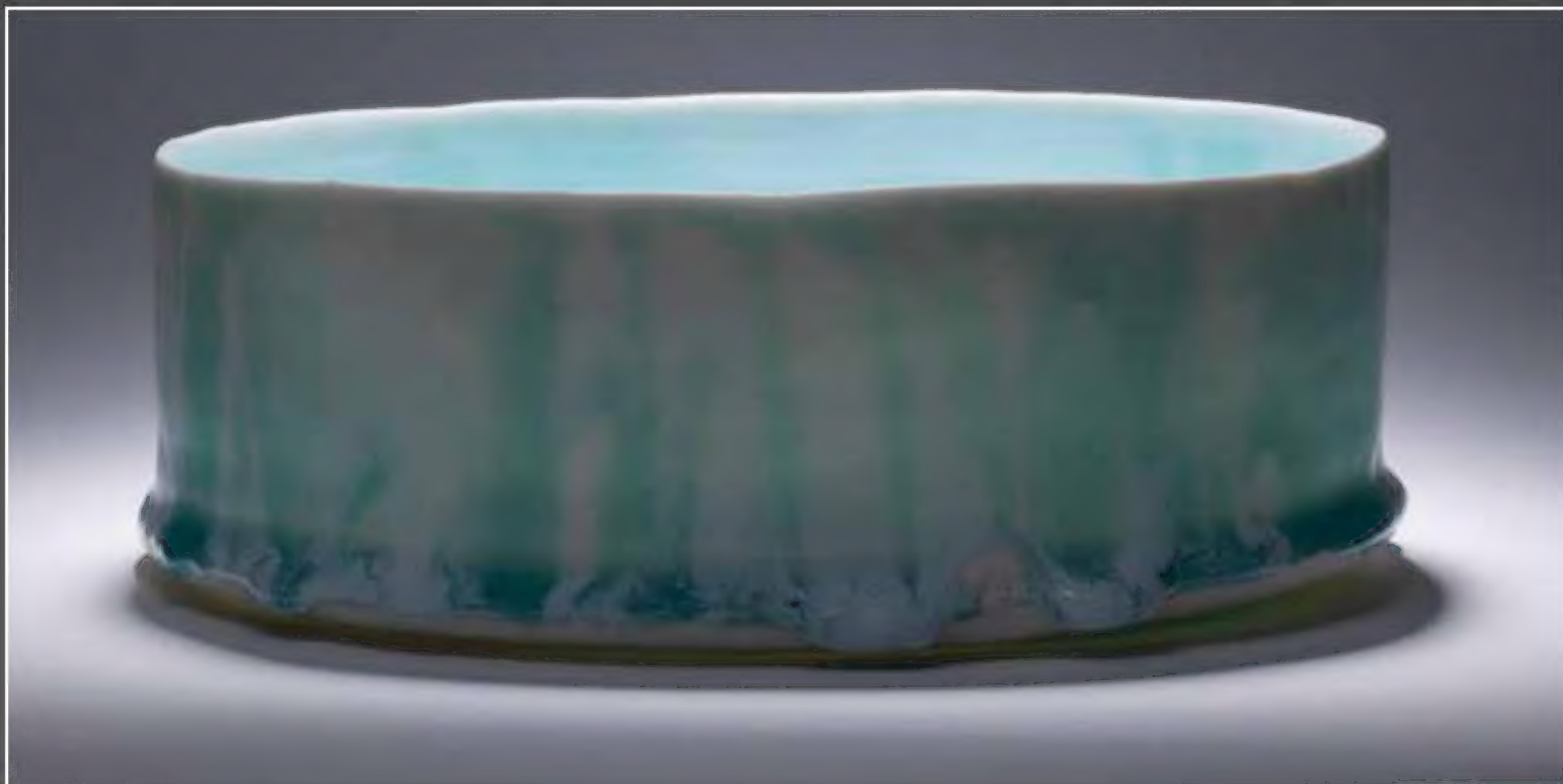
Dimensions: Height: 5¾ ins. (14.6 cms.)

Width: 4¼ ins. (11.3 cms.)

Literature: See a similar example in Joan Jones, *Minton: The First Two Hundred Years of Design and Production* (1993), p.152.







63. 'Translucent'

Celadon Southern Ice Porcelain by Gunilla Maria Åkesson.

Dimensions: Diameter: 8 ins. (20 cms.) Height: 2½ ins. (6.5 cms.)

WHITE CYLINDERS by Gunilla Maria Åkesson

Gunilla Maria Åkesson is one of Sweden's leading ceramic artists. We are honoured to exhibit some of her latest work, which has been made especially for our Gallery.

Statement from the artist:

My white cylinders were conceived as I wanted to include into my work a sense of fragility and vulnerability, together with instilling strength and calmness. These two senses of awareness are difficult to convey, but I have always had an internal feeling which I have tried to convey in the concept and expression of these cylinders. For me, the working process is always a medium to understand how such feelings are a part of my life and how they affect me on a deeper level.

My creative process has for many years led me to get my shapes thinner and thinner. I have taken one step at a time to achieve it, and now they have started to become really thin, like a veil between me and something else on the other side. Now the cylinder walls are so thin that you can see light through the porcelain.

To get the thin fragile organic surface, I build up the cylinders in sections, about 5-7 cms each time. Then I throw each section with one hand on the sculpture's wheel, the other spinning the wheel. I make one or maybe two sections a day. A cylinder about 50 cms high takes about two weeks to make.

Gunilla Maria Åkesson



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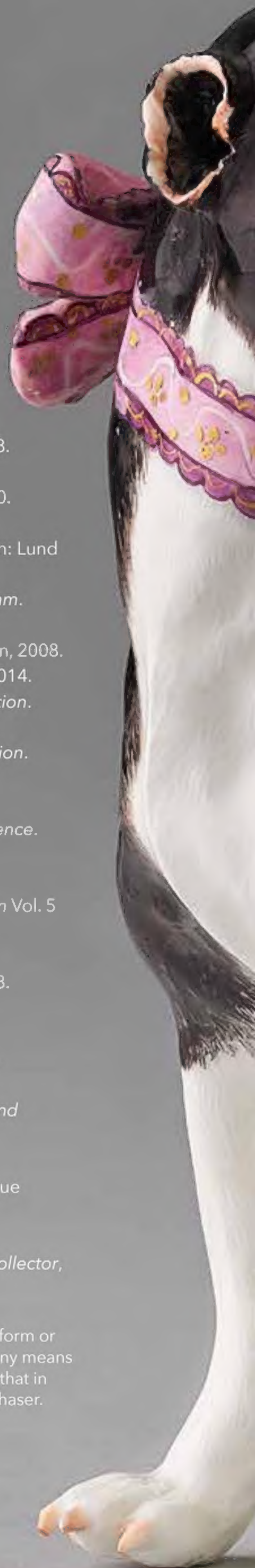
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